

1: The Cognition of the Literary Work of Art : Ingarden. :

*Cognition of the Literary Work of Art (Studies in Phenomenology and Existential Philosophy) [Roman Ingarden, Ruth Ann Crowley, Kenneth Olsen] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

Mar 08, J. Dionysius Nicoletto rated it it was amazing This is a tremendous work for seasoned readers who may at some point find themselves asking: Why do I read what I read Outside of the obvious: Required, recommendation, et al. The answer to this potentially-never-asked-question is deceptively simple: It is an unconscious field of generalities. The reasons are not implausible but automatic. They are not genuine in their prepared, broad phraseology to so intimate an act as mute perception, i. The thing, then, is this: And thus what is a way to break free from the phantom audience of hypothetical acknowledgement in terms of mute perception? Thus the goal is neither mere moralistic decline nor going against the grain for the sake of going against the grain. Any idiot can accomplish by attending a political rally which, by fact of mere existence enhanced by abiding curfew, accomplishes nothing. In doing so, the obvious nature of this activity is transcended by not brushing aside things which have no reviews, no story behind them, and nothing on the author. I wonder why nobodaddy knows of this book all throughout the digital world? With the book unknown to the world obtained, one gets into the frame of mind of the traveler embarking on lands not yet discovered: How can I explain this to people? If the thing cannot be compared, it can be pioneered. The process, then, leads one to insight into insight. When we consider the world wherein everybody has something to say about something, that which has nothing said about it alludes to deserved obscurity. But what is deserved-obscurity? It is mob consensus, which is itself of no use to the human person authentically considering ways to spark pivotal insight, interior growth in a culture set on perversity, carnality, obscenity, and an ethico-moral sickness unto death. Through method comes truth: If it is, this can be cured by further independent research. After all, the objective of this insight-process herein defined is not a matter, as mentioned, of reading for any other form-process but the authentic elucidation of reading-through-pursuit-and-individual-cognition. And so we come to perceive that obscurity is less a standardized, defined term than we would imply upon utterance. Obscurity is less a way than a chance of several ways. This depends upon research methodology and examination of conscious, fulfilled in abandoning epistemological nihilism for authenticity as consensus-transcendence. If consensus does not exist there can arrive nothing but hypothesis and process. One does not gentrify parts of the city at random, but after research and observational time past. There may be plans to gentrify other parts of the city, but in the end there are too many people shooting each other there every day for cohesion to make anything resembling profit. In a similar way, the personal-investigative text warrants the reader a chance of interior construction through presentation to the self-world. Upon presentation there is the chance that, should the topic matter in its genesis have belonged to a microscopic readership, today it may be met with exuberance prone to fade. There is no bankroll to seeking insight. If there was it would be something else. When we consider the subjectivity of a masterpiece, we again find that the terms are less defined than they are forcefully conveyed. Mute perception is the reading process, and hence a masterpiece is much more of an intimate thing than it would appear. There is nothing wrong with this, and in fact it is most of the time a joyous thing. This interiority-insight method of research led me to this book, for instance, which for me becomes an instant classic. But does not classic imply consensus-classic? Summarily, the classic can abide by public as well as private consensus. The book is a classic to me, and I am the sole person in the world who considers it a classic. Thus, the tautology of interiority-insight is less strange than beautiful, less chaotic than constructive. It is a return to the individual, who can then suggest to the other; it is a mirror of the writer, who despite all slurs, writes so that the other can hold the words in his hand and read the page s. Specially if you are working with reception and interpretation of the literary work of art.

2: Cognition Of The Literary Work Of Art | Download eBook PDF/EPUB

Books by Roman Ingarden, The Literary Work of Art, Das literarische Kunstwerk., Qu'est-ce qu'une oeuvre musicale?, Gesammelte Werke, Cognition of the Literary Work of Art (SPEP), Man and Value (Philosophia Resources Library Series).

I hold a PhD. For the past five years I have taught high school. Because of my experience at both the high school and the college levels, I am in a good position to facilitate students in making the transition from high school to college level work. I have taught Advanced Placement Language and Composition at two different high schools. Over and above teaching the basic skills of literary analysis, use of the rhetorical appeals and argument-reconstruction, I extended my course into the theory of rhetoric, drawing on my philosophy background. My course is in all ways the equal of a college level introduction to rhetoric and composition. I am prepared to expand it to a second level course in the theory of rhetoric, drawing from classical, medieval, and modern sources. I am the author of two academic books on Nietzsche, and numerous papers and presentations. My first book appeared in from The University Press of America: My recent book is called: Two years ago, the outside reviewer at the University of Illinois Press recommended it for publication the title has since changed , but I withdrew it from consideration because my teaching schedule did not permit me to complete the required revisions in a timely manner. I am prepared to teach a course in literary theory. The range of my content knowledge, teacher training and experience is very broad, and I believe I can well serve the needs of the students at Salt Lake Community College. My current supervisor is Dr. She will be happy to talk with you about my teaching qualifications. The following items are uploaded on the web site; additional items will accompany my s-mail application: University of Massachusetts, Ph. Philosophy, University of Massachusetts at Amherst. Unity, Thought and Being. My dissertation was accepted for the St. German, Danish, and French. Derrida and Habermas, tensions and intensions; Archetypal criticism studied with Roderick Marshall. Kierkegaard, pseudonymous authorship and the problem of authorial intent studied with Louis Mackey ; Modern European Literature, with an emphasis in the Literature of Existentialism; 19 th and 20th Century American Literature, with a focus on Whitman and Dickinson; Contemporary Native American and Hispanic American Literature. August â€” August January â€” October Steinbuch, bibliography Scholarly Book in Preparation: The manuscript is complete. The work was recommended conditional upon revision at UIllinois Press but withdrawn and is nearing completion. Babette Babich chair, New Nietzsche Society. Unfortunately, this paper ran into last minute technical problems with the SUNY series editor and did not appear. UW- Madison undergraduate and graduate students enrolled in the regular Philosophy Program. Nietzsche, Hegel, Rousseau and Kierkegaard. My preferred philosophy of education is constructivism. I do not consider myself a strict constructivist in the exclusive meaning that I look to reject all other theories of learning; I do believe in a degree of eclecticism. But eclecticism ends where inconsistency begins. If constructivism is right, then other theories of learning are wrong, behaviorism, for example. According to behaviorism, learning is not innate but extrinsically motivated; its mantra is that we work in the range from our lowest level of punishment on the one end, and towards our highest level of reward on the other. But I believe people work because they have values, regardless of proffered rewards for their diligence, or the threat of reprimands for their neglect. The contradiction I see between constructivism and behaviorism is this: Behaviorism followed the philosophical school of Logical Positivism, which claimed that the meaning of a statement is its method of verification. For positivists thinkers like Skinner there is no method of verifying the statement: Thus, for behaviorists, it is quite literally meaningless to search for meaning; it is to search for nothing. Human beings hunger to make sense of who and what they are, and constructivism responds to that driving need. It offers a wonderful freedom. The passing of the belief that we must look for something outside ourselves to find meaning has opened the door to the discovery of meaning at the level of the individual. Post-modernity has reframed the fundamental question: What is it meaning we can have for ourselves in our own eyes? My commitment to constructivism permits me the widest possible scope to focus on the human dimension of learning. Accordingly, I spend as much class time as I can in individualized instruction, and

gradually, and over a period of time, I reach the point where I am supporting them in shaping their fundamental reading of human experience. I give my students very thorough written feedback on their essays, and I offer them many opportunities to show that they have reached proficiently. Teaching others to construct a reading of human experience is my way of prodding myself ever on in my own questioning of meaning. For me, teaching is that search, and I am reminded every day how fortunate I am to have spent my life before a class. Dzenkowski Delaware Ave. The group met one day a week and I was in attendance from the beginning of my freshman year until I graduated and went to law school at the State University of New York. Steinbuch facilitated discussion of the assignment for the week. Amazingly, when many of these sources had been examined, the reading group was still very motivated and inspired by Dr. I would like to underscore that Dr. Steinbuch has an amazing ability to lead a diverse group of students through difficult material by virtue of his critical method, use of supplementary material, and ability to transfer his love and interest in the material to others. The years that I spent studying under Dr. Steinbuch prepared me well for the critical analysis that is necessary to be a successful law student and his enthusiasm for discovering additional materials and sources has left me with plenty of interesting reading material that I still examine when I should be studying Title 26 of the United States Code, which contains the tax laws; could one be blamed? Josh Slate Fallows Tripp Cir. Madison WI, thanatos backpacker. Thomas Steinbuch once a week for two hours to discuss Nietzsche. Although the course is not for credit now and never has been, I have been reaping the benefits of a university level course, without having to pay, with the intent of myself becoming a professor of philosophy. At this point I am a junior majoring in the field of philosophy and began studying with Dr. Steinbuch because life seldom offers people an opportunity to work so closely with certified experts in a field. However the reason I remained in Dr. My understanding of Nietzsche as well as several other philosophers has been increased with some bias against other philosophers besides Nietzsche , mainly based on critiques offered by Nietzsche. Steinbuch has been easily accessible the entire time that I have known him. He gave me his home phone number and three e- mail addresses. In short, I continue to attend class regularly from a growing habitual requirement that my life comprehends at least philosophy. During this time I have had several correspondences per week, even during summers when I am not in Madison, with Dr.

3: The Cognition of the Literary Work of Art by Roman Ingarden

To ask other readers questions about The Cognition of the Literary Work of Art, please sign up. Be the first to ask a question about The Cognition of the Literary Work of Art This is a tremendous work for seasoned readers who may at some point find themselves asking: Why do I read what I read.

Her research interests include Continental philosophy, particularly phenomenology, aesthetics and the philosophy of literature, cognitive literary theory, poetics, philosophy of imagination, and modernism, especially modern German literature. She has previously taught for modern languages departments in the UK Oxford and Birmingham, at the latter of which she was Chair and Professor of German and Comparative Literature and was for a number of years Professor of Philosophy at Fordham University, where she twice served as Director of Graduate Studies. *Revealing and Making the World* Columbia University Press, is grounded in research in philosophy and a range of other disciplines, including cognitive theory, evolutionary anthropology, aesthetics and literary theory, and offers a new theory of imagination as both grounded in the wider cognitive ecology of our embodied life and engagement with the world, and affording its transformation and transcendence. In contrast to a long tradition of philosophy that sequestered imagination from cognition proper, Gosetti-Ferencei demonstrates how imagination must be understood as multifaceted, shaping our ordinary experience as well as the heightened manifestations of creativity, such as in scientific discovery and artistic and literary creation. The rendering of exotic spaces, or spaces projected as such, is shown to enable forms of examination of the modern self and its relation to a foreign other, sometimes exploiting, otherwise destabilizing, colonialist or Eurocentric assumptions. She engages prose works of Hofmannsthal, Dauthendey, Hesse, Benn, Brecht, Kubin, Zweig, Kafka, and Thomas Mann, also mining the 19th century speculations of Nietzsche and other German philosophers as the theoretical foundation for modern literary challenges to the self and European modernity. Reflection on the quotidian, or the everyday, in literature, art, and phenomenology comprises the subject of *The Ecstatic Quotidian*: Gosetti-Ferencei there demonstrates analogous structures of reflection in phenomenology, modern literature and visual art, in their respective defamiliarizations from everyday experiences, and engages the ideas of Nietzsche, Freud, Heidegger, Benjamin, Merleau-Ponty and Wittgenstein in conceiving the relation between the everyday and the ecstatic. *Sonnets to Orpheus*, ed. Hannah Eldridge and Luke Fischer Oxford: Oxford University Press, forthcoming. *Edinburgh University Press*, forthcoming. Barry Stocker New York: Geoffrey Dierckxsens et al Lantham, MD: Roman and Littlefield, *On the Future of Aesthetics* vol. *A Guide to the Contemporary Debates*, ed. David Rudrum, New York: *The Yearbook of Phenomenological Research* vol. Duquesne University Press, *The Yearbook of Phenomenological Research*, vol. *Review of the Association of Literary Scholars and Critics*, 4: Huntington and Nancy Holland College Park: The Pennsylvania State University Press, *A Companion to His Life and Works*, ed. Paul Bishop, *Modern Language Review* vol. Michael Cowan, *Cult of the Will*:

4: Ruth A. Crowley (Translator of *The Cognition of the Literary Work of Art*)

The Literary Work of Art: An Investigation on the Borderlines of Ontology, Logic, and Theory of Literature. By Roman Ingarden. Translated by G. G. Grabowicz.

Pedagogies in the Flesh: Teaching, Learning, and the Embodiment of Sociocultural Differences in Education Book Overview Current discourses surrounding education rely heavily upon developmental psychology and cognitive theory as the primary tools for depicting and explaining human experience and subjectivity. However, these tools prove to be inadequate, as they fail to account for the historicity and materiality of human development and personhood. Alternate approaches are needed if we are to understand the making of the self as a process through which socially and culturally situated bodies are construed and experienced within and against histories of racism, sexism, heteronormativity, ableism, and class inequality. Certainly the histories of oppression based on social hierarchies are addressed in social foundations literature as well as anti-oppressive pedagogies. In particular, this book is concerned with how the sensate human flesh acts as an interface or permeable membrane through which self and other as well as inside and outside come to influence one another, entering into complex relays of exchange, agonism, and entanglement. For this collection, we are interested in short, but powerful, phenomenological descriptions of such moments. The book will feature concise written accounts of flashpoints that attend to the somatic intensities of the flesh as a site of knowledge, resistance, and transformation. Contributions to the volume should utilize phenomenologically based methods for describing flashpoints through which the tacit, pre-conscious flesh of the body reveals how perceptual experience is always already shaped by hierarchies of difference. Although brief, these descriptions should succinctly illuminate how flashpoints are first and foremost fleshpoints that expose the embodied, intuitive context of our lived experiences of difference. Chapter Guidelines The chapters in this volume will be comprised of descriptions of no more than 1,000 words. The descriptions should focus on particular flashpoints that reveal the processes and structures of embodiment and perception within experiences that are punctuated by asymmetrical relations of race, gender, sexuality, class, ability, and other markers of difference. Topics and themes for description could include moments of physical or emotional encounter within educational settings where tensions around sociocultural difference became apparent. The viewing of an artwork or the reading of a text might have initiated these flashpoints. Embodied reactions that frame such flashpoints might include laughter, tears, pain, or a whole array of sensory responses. Such descriptions may draw inspiration from not only the classic texts of Frantz Fanon, W. DuBois, Simone de Beauvoir, and others, but also contemporary feminism, queer studies, critical race theory, indigenous knowledge and postcolonial theory. If you are interested in contributing to this edited collection, please submit a brief proposal by May 15, following the format and procedures below: Please include author name, word author bio that includes a statement on positionality, and contact information email, mailing address, and phone number. June 1, Review Results Sent to Authors: July 1, Chapters Due: October 1, Requests for Revisions Sent to Authors: November 1, Final Chapters Due: Her scholarship focuses on historical and contemporary issues of equity within school-based art education contexts as well as racialized, classed, and gendered experiences of art students and art educators. Her current research involves inquiry into artistic identity formation with adolescent art students in post-Katrina New Orleans. Her research concerns the social, political and cultural contexts that influence education, with a particular focus on the pedagogic possibilities and impossibilities created through engagement in the arts and popular culture. Her scholarship is published in numerous journals including, among others, *Race, Ethnicity and Education*; *Souls*: Her areas of study and research include post-humanities as a means for furthering inclusivity for all beings. Thus, her scholarship in the field of art education delves into the notion of things as co-creators, specifically in artistic creative practices of perception and making. His research interests include philosophy of education, aesthetics, art education, and critical theory. He is author of *The Aesthetics of Education*: Bloomsbury, , and *On Study*:

5: Roman Ingarden (Stanford Encyclopedia of Philosophy)

same literary work is read by the same reader at different times. However, as far as the objectifications of definite given states of affairs are concerned, a fair amount of correct cognition can be achieved.

After submitting his dissertation, Ingarden returned to Poland for the remainder of his academic career, first teaching mathematics, psychology and philosophy in secondary schools while he worked on his Habilitationsschrift. That work, published as *Essentiale Fragen* in 1929, attracted some attention in the English speaking philosophical world, being reviewed twice in *Mind* by A. Ewing in 1930 and by Gilbert Ryle in 1931. His academic career was interrupted from 1939 to 1945, when due to the war the university was closed, and he secretly taught philosophy at the university, and mathematics to secondary school children in an orphanage. The ban continued until 1945, at which point Ingarden was reappointed to his post at Jagellonian University, where he taught until his retirement in 1950 and continued to write, publishing such works as *The Ontology of the Work of Art and Experience*, *Artwork and Value*. Ingarden died suddenly of a cerebral hemorrhage on June 14, 1953, while still fully engaged in his philosophical projects. Although his training is phenomenological, his work on the whole is directed not towards understanding the basic structures of consciousness, but rather towards ontology. Indeed, Ingarden is one of the foremost practitioners of phenomenological ontology, which attempts to determine what the ontological structure and status of objects of various types must be, based on examining essential features of any experience that could present or provide knowledge of such objects—a method based in the assumption that there are essential correlations between kinds of objects and the modes of cognition by means of which they can be known. His phenomenological approach to aesthetics strongly influenced the work of Michel Dufrennes, and there are also strong resonances between his work on the ontology of art and contemporary analytic work in aesthetics, e.g. He was among the first to raise the classic criticism of logical positivism that the verifiability criterion of meaning is itself unverifiable, and produced a large body of work in epistemology, ontology, metaphysics, phenomenology, and value theory. Before the second world war, Ingarden being German trained published his works mainly in German, thus his early works such as *The Literary Work of Art* appeared in German early in his career, and were to have a broad impact. But during the war, Ingarden in a gesture of solidarity switched to writing in Polish, a language speakers of English and other Western European languages were unlikely to read, and so his major works on ontology went largely unnoticed by the wider European and Anglo-American philosophical circles. His major work in ontology, *The Controversy*, for example, was not translated into German until 1963, and only in 1971 did Part 1 become fully available in English translation an earlier partial translation in 1961 as *Time and Modes of Being*. He thus contrasts ontology with metaphysics, which is concerned with answering factual questions about what sorts of things actually exist and what they are like. Ingarden takes Husserl to have been driven to transcendental idealism largely by his epistemological goals and transcendental approach to phenomenology. If the very idea of three-dimensional external objects makes sense, it would be essential that our perceptions of them are inevitably inadequate: They may be presented from one point of view or another, but never exhaustively and entirely -- so room is always left open for new perceptions that would lead us to entirely revise our past judgments. Such objects thus would inherently transcend any finite set of experiences of them; no external object could be part of any experience of it, and any judgments we attempt to make about them would be open to doubt. This is the meaning that the question e. The very idea of a world outside of and independent from all actual and possible experience is thus, from this point of view, an illegitimate concept, a kind of disguised nonsense. Ingarden accepted that, as long as we approach the realism problem from the standpoint of epistemology, or from within the standpoint of transcendental phenomenology, there is no way out to establish the existence and knowledge of a mind-independent world. Nor, however, can one establish that the real world depends on consciousness, since any attempted talk about the world in-itself and its nature would be meaningless — thus from that standpoint, the controversy over the existence of the world would have to remain undecided. But he also thought that other approaches to philosophy were legitimate, and indeed that one should begin from ontology rather than epistemology. Ingarden, by contrast, develops a

multi-dimensional category scheme by dividing ontology into three parts: These different formal, material and existential aspects of the object, studied by the different types of ontology, may thus be used to classify an object in any of three interpenetrating dimensions although not all combinations among formal, material and existential modes are possible. The formal categories are marked by such familiar ontological divisions as those between objects, processes and relations. Following Husserl, in addition to these, Ingarden distinguishes material categories, with high-level material kinds including, e. Contingency the dependence of a separate entity on another in order to remain in existence ; Derivation the dependence of an entity on another in order to come into existence ; Inseparateness the dependence of an entity that can only exist if it coexists with something else in a single whole ; and Heteronomy the dependence of an entity for its existence and entire qualitative endowment on another. Absolute, Real, Ideal, and Purely Intentional. The absolute mode of being could be exhibited only by a being such as God, which could exist even if nothing else whatsoever ever existed. The ideal mode of being is a timeless mode of existence suitable for platonistically conceived numbers; the real mode of being is that of contingent spatio-temporal entities such as the realist assumes ordinary rocks and trees to be; while the purely intentional mode of being is that occupied by fictional characters and other entities which owe their existence and nature to acts of consciousness. Literary works and the characters and objects represented in them were to provide examples of purely intentional objects "objects owing their existence and essence to consciousness. Nonetheless, this motive remains largely behind the scenes of the detailed studies of language and literature in *The Literary Work of Art*, which can be and largely has been described and evaluated without reference to these broader motives, as an independent contribution to aesthetics and literary theory. Each such attempted identification leads to various absurdities, e. As a result, works of literature cannot be classified in either of the major categories of objects accepted by traditional metaphysics " neither the categories of the real nor the ideal are suited for them. Any acceptable ontology of literature thus must accept entities of another category. He conceives of this task as preliminary to any questions of the values that works of literature may or may not have, as we will be better able to see where values of different types can inhere once we know what the different parts of the literary work are. According to Ingarden, every literary work is composed of four heterogeneous strata: Word sounds and phonetic formations of higher order including the typical rhythms and melodies associated with phrases, sentences and paragraphs of various kinds ; Meaning units formed by conjoining the sounds employed in a language with ideal concepts; these also range from the individual meanings of words to the higher-order meanings of phrases, sentences, paragraphs, etc. Each of these strata has room for its own typical sorts of aesthetic value or disvalue ; thus we may distinguish the values of rhythm, alliteration, or mellifluousness at the level of word sounds, from the values in interesting or jarring juxtapositions of ideas and concepts at the level of meaning units, from the quasi-visual splendor of the scene presented, from the values of sympathetic or complex characters and intricate plots. Among the strata are various forms of mutual dependence and influence, and the harmonies or disharmonies among the strata e. It provides a framework within which we can offer detailed analyses of literary works identifying their many sorts of value or disvalue, rather than simply passing judgment on the whole. As a result, many apparent conflicts in judgments of taste may be resolved without embracing subjectivism, by noting that the individuals concerned may be passing judgment on different strata of the literary work. It also enables us to understand stylistic differences among authors and over time as differences in which strata are emphasized and which de-emphasized, e. Yet we can do so without seeing such changes as forming a radical break or undermining the idea that these are all part of a continuous literary tradition. As it happened, however, the appendix was not published along with *The Literary Work of Art*, and remained dormant until after the war, when in essays on the picture and the architectural work were published in Polish. The three studies were expanded and finally published in German in , along with an article on film, and were not translated into English until Each also examines whether and to what extent the form of art in question, like the literary work, may turn out to have a stratified structure. The musical work, Ingarden argues, is distinct from experiences of its composer and listeners, and cannot be identified with any individual sound event, performance or copy of the score. But nor can it be classified among ideal entities, since it is created by a composer at a certain time, not merely discovered [Ontology, 4"5]. In itself, a traditionally scored work of

Western music is a schematic formation full of places of indeterminacy e. Unlike the literary work, however, the work of music is not a stratified entity, there being no essential representing function of the sounds of the musical work unlike the sounds of a novel. The picture as a work of art cannot be identified with the real paint-covered canvas hanging in a gallery, for the two have different properties and different modes of cognitive accessibility. The picture can only be seen, and indeed only seen from certain points of view; the painting, by contrast, can be seen, smelled, heard, or even tasted, and can be observed from any point of view. Ingarden also holds that the picture as such unlike the painting is not an individual object of any sort -- one and the same picture may be presented in many paintings if they are all perfect copies of an original. It might be worth noting that while this is plausible enough for the picture, considered as such, we do typically treat works of visual art as one-off individual objects distinct from perfect copies or forgeries. Moreover, the picture, to be seen, requires that viewers take up a certain cognitive attitude regarding it, not required to observe the painting. As Ingarden emphasizes, a flag, for example, should not be identified with the mere piece of cloth of which it is fashioned, for it has different essential properties, and has an additional foundation in the mental acts of the community that accept it as a flag and endow it with meanings and embed it in norms of action e. Similarly, a church is not identical with the real building on which it is founded, but rather is created only through acts of consecration and the preservation of appropriate attitudes in the relevant community. In virtue of its secondary dependence on acts of consciousness, the church is endowed with various social and cultural properties and functions that a mere ordered heap of building materials cannot have. In this way Ingarden provides the basis for an account of the nature of cultural and social objects that takes neither the reductionist route of identifying them with their physical bases, nor the subjectivist route of treating all objects as mere social constructions. The life-world takes its unique place as the common product of acts of consciousness and an independent real world, and its existence in quite specific ways presupposes that of both of those foundations. Thus in the case of literature, there are many places of indeterminacy at the level of character and plot -- unlike in the case of real people, it is often simply indeterminate what a literary character had for breakfast, how far she sat back from the table, what the table was made of, etc. Similarly, a representational painting generally leaves indeterminate, e. Finally, in the case of music, a score leaves indeterminate various elements such as the precise timbre and fullness of tone, and these are filled out in different ways in different performances of the work. Each work of art permits of a variety of legitimate concretizations which, unlike the work of art itself, may vary from viewer to viewer. If the concretization occurs within the aesthetic attitude, an aesthetic object is formed [Selected Papers, 93], and so many aesthetic objects may be based on one and the same work of art. Corresponding to this three-fold distinction between physical object, work of art, and aesthetic object, Ingarden posits a three-fold distinction among properties. Aesthetic values such as serenity, sublimity, profundity, etc. Since various aesthetic objects may be based on one and the same work of art, these may also differ in their aesthetic values. This can, at least in part, help account for the variety of aesthetic judgments that may be formed apparently concerning the same work of art. Yet as usual, Ingarden is concerned to account for the role of consciousness in constituting aesthetic values and the variations in aesthetic judgments without embracing a subjectivism that would deny that there is any better or worse in aesthetic judgment, each being a mere report of the pleasure experienced by the one judging. A careful interpreter and evaluator can, through repeated contact with the work, come increasingly close to separating out idiosyncratic elements of her interpretations from what is proper to the work. Secondly, the aesthetic properties of the resulting concretization are not arbitrary inventions of the viewer, nor are they based on the pleasure she derives from the experience.

6: Cognition of the Literary Work of Art | Northwestern University Press

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7: Cognitive Cultural Studies index

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